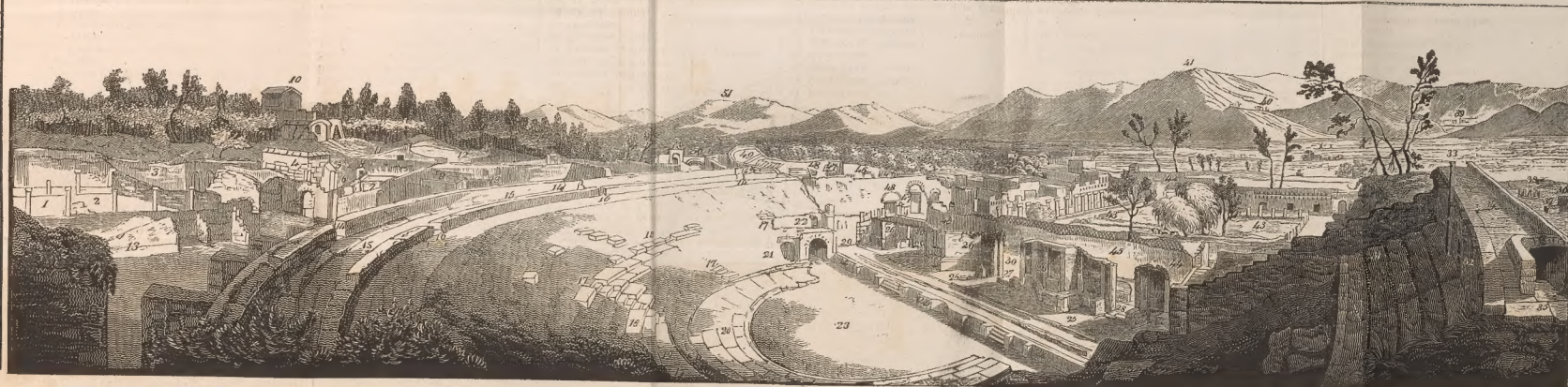


EXPLANATION of a VIEW of the RUINS of POMPEII, exhibiting at the PANORAMA, LEICESTER-SQUARE.



- 1 Court for Sales, or Public Disputation.
- 2 Pulpit.
- 3 Chamber belonging to ditto.
- 4 Temple of Isis.
- 5 Column of the Portico.
- 6 Altar.
- 7 Decorated Chamber for Ablutions.
- 8 Niche with a Painting of Harpocrates.
- 9 Kitchen.

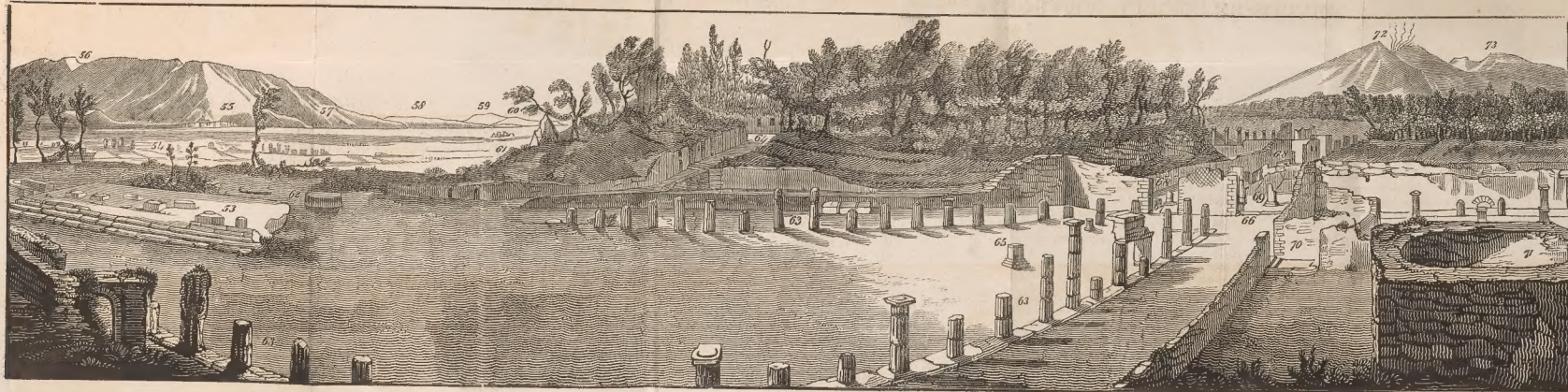
- 10 House of a Farmer.
- 11 Road to the Amphitheatre.
- 12 Situation of the Sculptor's Shop.
- 13, 13, 13. Staircases to the Corridors of the Theatre.
- 14, 14, 14. Doors to the Corridor.
- 15 Corridor.
- 16, 16, 16. Vomitoria.
- 17, 17, 17, 17. Staircases.

- 18, 18. Seats for Spectators.
- 19 Seats of the Daughters.
- 20 Seats of the Patricians.
- 21 Entrance to the Seats of the Spectators.
- 22 Proconsul's Seat.
- 23 Orchestra.
- 24, 24, 24. Podium.
- 25, 25. Stage.
- 26, 26, 26. The Scene.

- 27 Royal Door.
- 28 Doors of the Strangers.
- 29 Doors of the Country.
- 30 Postscenium.
- 31 Seats for the Women.
- 32 Entrance to the Seats for the Women.
- 33 Mast for the Awning.
- 34 Elevated Space, on which were generally placed moveable Seats.

- 35 Entrance to ditto.
- 36 Enclosure attached to the Temple of Hercules.
- 37 Altars.
- 38 Circular Colonnade.
- 39 Greguano.
- 40 Lettere.
- 41 Monte S. Angelo.
- 42 Guard's Quarters.

- 43 Forum Nundinarium, or Market.
- 44 Steps leading up to the Temple of Hercules.
- 45 Back Wall to the Shops of the Forum.
- 46 Postscenium of the covered Theatre.
- 47, 47. Entrances to ditto.
- 48, 48. Entrance to the Stage of ditto.
- 49 Spectator's Seats.
- 50 Passages leading to the covered Theatre.
- 51 The Appennines.



- 52 Sacred Pen for Cattle.
- 53 Temple of Hercules.
- 54 Site of Stabia.
- 55 Castell' a Mare.
- 56 Mount Lactarius.

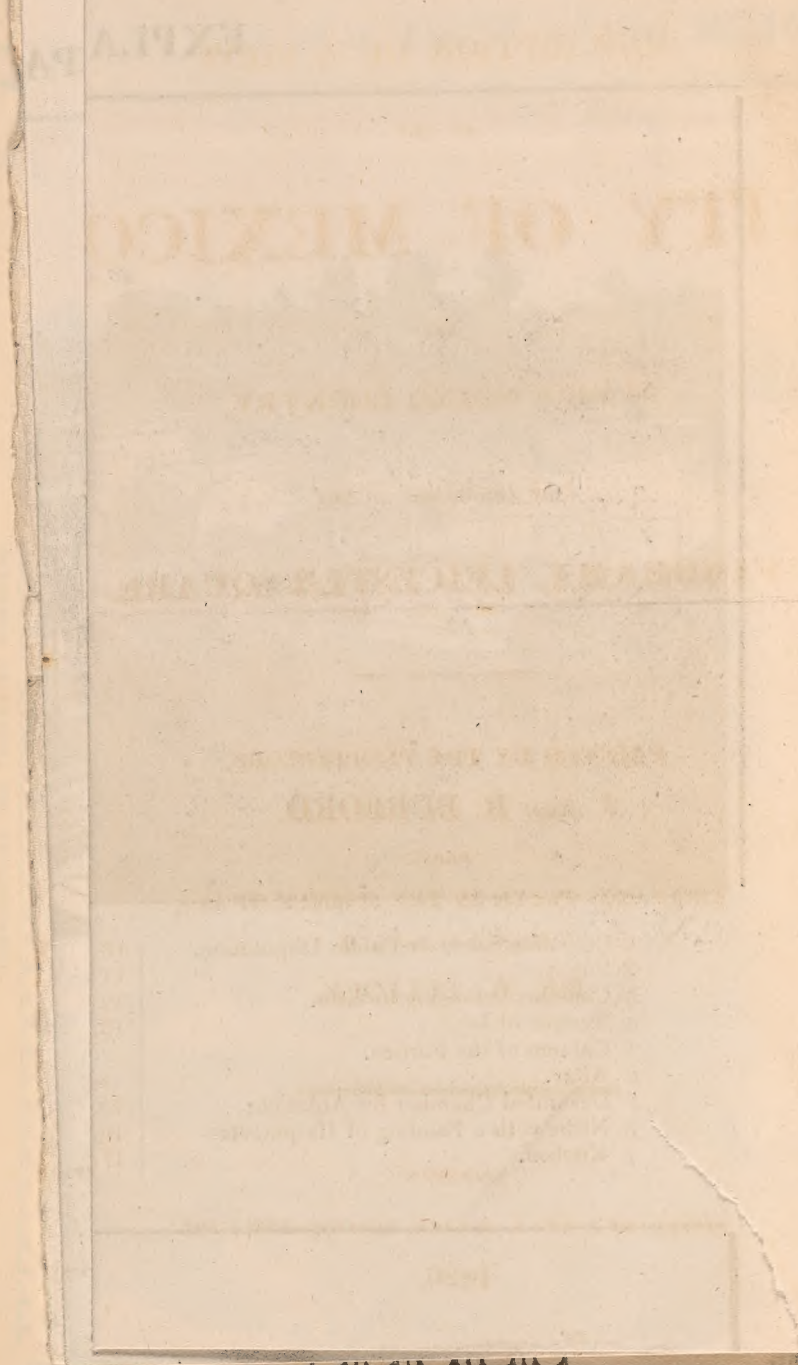
- 57 Vico.
- 58 Sorrento.
- 59 Cape Minerva.
- 60 Island of Capri.
- 61 Rock of Hercules.

- 62 Circular Seat, commanding a beautiful and extensive View.
- 63 Portico of the Peribolus, or Court of the Temple of Hercules.
- 64 Street leading to Q. Caroline's Excavation.

- 65 Pedestal for a Statue.
- 66 The Propylea, or Entrance to the Peribolus of the Temple of Hercules.
- 67 Fountain.

- 68 Street leading to the greater Forum.
- 69 Street of the Temple of Isis.
- 70 Entrance to the Schools from the Court of the Temple of Hercules.

- 71 Reservoir.
- 72 Crater of Vesuvius.
- 73 Summits of Somma and Ottajanus.



* Black's life of Torquato Tasso.

A. L. BENTLEY

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DESCRIPTION of a View of THE RUINS of the CITY OF POMPEII and the Surrounding Country, now exhibiting at the PANORAMA, LEICESTER SQUARE.



1. Temple of Jupiter.
2. Pantheon, above which is the Street of Dried Fruits.
3. Appennines.
4. Triumphal Arch.

5. Remains of Public Granaries.
6. Court of the Temple of the Augustals.
7. Temple of Quirineus.
8. Wall of the Great Theatre.

9. Portico of Eumachia, above which is the Street of Silversmiths.
10. Pedestal for Statues in the Forum.
11. Arch called a Janus.
12. Street leading to Queen Caroline's Excavation.

13. Town of Letters.
- 14 and 15. Treasury, Record Office, &c.
16. Basilica.
17. Temple of Venus, or Bacchus.

18. Ancient Painting of Bacchus and Silenus.
19. Cella of the Temple.
20. Site of Stabia.
21. General Championnet's Excavation.
22. Castell a Mare.

23. Mount Lactarius.
24. River Sarno.
25. Vico.
26. Surrento.
27. Rivegliano, or Rocks of Hercules.



28. Point of Minerva.
29. Island of Capri.
30. Peasants celebrating a Festival.
31. Island of Ischia.
32. Island of Procida, and Bay of Naples.
33. Road leading to the Street of Tombs.
34. Torre dell' Annunziata.

35. Point Scassata.
36. Cape Misenum.
37. Mount Selaggi.
38. Heights of Pausilippo.
39. Mount Barbaro.
40. Camaldoli, near Naples.
41. Camaldoli, near Torre del Greco.

42. Bosca Tre Case.
43. Extinct Craters at the Foot of Vesuvius.
44. Behind these Trees is the Street of Tombs.
45. Herculanum Gate.
46. Ruins of an Inn.
47. Part of the City Walls, and the House of Sallust.

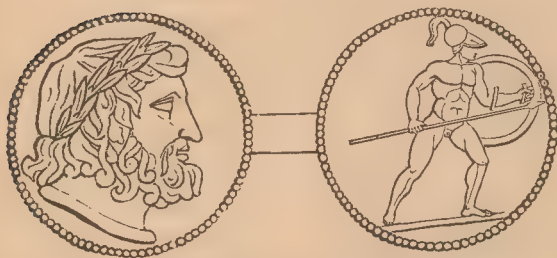
48. Herculanum Street.
49. Fountain.
50. Baker's Shop.
51. Kitchen in Pansa's House.
52. Tower on the Town Wall.
53. Houses of Pansa, and the Dramatic Poet, to the right of which is the House of Sallust.

54. Crater of Vesuvius.
55. Somma and Ottavianus.
56. Bosca Reale.
57. Ancient Shops.
58. Milk Shop.
59. Top of the Prisons.
60. Gate of the Forum.

61. Street of the Mercuries, with the House of the Quæstor, the Neirios, Meleager, and Zephiros and Flora.
62. Triumphal Arch.
63. Women's Baths.
64. Baths.
65. Temple of Fortune.

DESCRIPTION
OF A VIEW OF
THE RUINS OF THE CITY
OF
POMPEII
AND THE
SURROUNDING COUNTRY.
NOW EXHIBITING
AT
THE PANORAMA, LEICESTER SQUARE.

PAINTED BY THE PROPRIETOR,
ROBERT BURFORD,
ASSISTED BY
H. C. SELOUS.



BRONZE MEDAL FOUND AT POMPEII.

LONDON:
PRINTED BY GEO. NICHOLS, EARL'S COURT, LEICESTER SQUARE.
1848.



INSCRIPTION IN MOSAIC ON THE PAVEMENT OF THE ENTRANCE
VESTIBULE TO ONE OF THE HOUSES OF POMPEII.*

P O M P E I I .

Pompeii is unquestionably the most extraordinary of the remnants of antiquity extant, alike deeply interesting to the antiquary, the scholar, the artist, and the observant traveller. It presents the remarkable spectacle of ruin without decay; a whole city, preserved from the corroding hand of time, suddenly fixed, and after being inhumed for eighteen centuries, again unfolded unaltered, to be compared with the drama of human life in the present day. It thus possesses an interest, which even the most magnificent cities of ancient Rome or Greece must fail to excite; in them we see fine ruins, monuments of the power and splendour of the ancients, but here, and here only, can be viewed a complete city as it existed in the proudest period of the Roman Empire; here we are admitted into the same apartments, the same retreats of private and domestic life, and can learn from actual observation, that man is the same in all ages, that he has the same wants and luxuries, the same actuating motives, the same love of splendour and amusement, the same eager pursuit of business, and the same grasping avarice.

The Panorama is taken from the Forum, from whence a most comprehensive view of the principal excavations is obtained; the foreground is occupied by the vast area, once the favourite resort for business and pleasure of the citizens; around and adding to its forlorn grandeur, are

* It was customary for the Romans to place this word in Mosaic at the entrance of their houses to indicate that those who came were welcome.

the temples of Jupiter, Mercury, Venus, or Bacchus, the Pantheon, Theatres, Triumphal Arches, and other public buildings; innumerable streets of roofless houses, with their inmost recesses open to the day, meet the eye in every direction, the greater part, judging from their moderate size, having been the dwellings of the middle classes and trades-people, such as are seldom found of great antiquity elsewhere. Vesuvius having in one dread night plunged the city into utter darkness, bearing down with few exceptions every roof, destroying the upper parts of the houses, but keeping the lower parts for centuries unharmed by the elements, no storms or rain being capable of penetrating the superincumbent mass of cinders, to obliterate their exquisite decorations. At a short distance, and forming a prominent feature in the scene, stands the stern sovereign Vesuvius, calmly overlooking the devastation he has caused, and around in every direction the country presents a picture of splendour and picturesque beauty not to be surpassed; especially towards the west, overlooking the fertile plain of Nocera, to the town of Castel a Mare with the lofty Mount Lactarius, Torrento with its white cliffs, the blue sea of the Gulf of Naples, and the fine islands of Capri, Ischia, and Procida at its mouth.

Pompeii is situated near the foot of Vesuvius, in the vast plain of the Campagna, near the mouth of the Sarno, on the borders of a sea in all times famed for the beauty of its shores, whose waters, at the time of its destruction, laved its very walls; its position was therefore strong in a military point of view, favourable for commerce, and delightful as a residence. Although evidently of Greek origin, nothing certain is known of its early history; its foundation is attributed to Hercules, and it was successively in the possession of the Oscans, Cumæans, and Samnites. It shared in the disasters of the Punic and Social wars, was besieged by Sylla, and submitted to the power of the Dictator. After the time of Augustus it became a colony, when its history merges into the more important annals of the Roman Empire.

At the time of its destruction, Pompeii, although but a second-rate city of no great extent, being not more than a mile in length, by about half a mile at its greatest breadth, was the miniature of the civilization of the age, the most refined period of Rome. Within its narrow compass was contained, as it were, a specimen of every gift which luxury offered to power; in its minute palaces, in its glittering shops, in its baths, its forum, theatres, and circus, in the energy yet corruption, in the refinement yet vice, of its people, were represented an epitome of the whole empire.

In the very midst of luxury and enjoyment (for it is said that 25,000 spectators were witnessing the gladiatorial exhibitions in the amphitheatre when the eruption commenced) came sudden ruin and desolation, one of the most awful, yet at the same time, magnificent catastrophes that the tragedies of ancient history present to our view. In the morning the streets were alive with crowds pursuing their pleasures or business, suddenly and terribly destruction fell upon them, before night Vesuvius made the city one vast sepulchre, burying but not destroying it. The younger Pliny, who was a spectator of the scene, says, "A cloud of smoke shot up from the mountain in shape resembling a pine tree, sometimes bright, at others dark and spotted; although day, a deeper darkness prevailed than in the most obscure night, which lasted three days." Showers of stones and ashes intermixed with boiling water were incessantly projected, and seas of molten lava continually poured down the sides of the mountain.

By a careful inspection of the various strata, the destruction of the city appears to have been occasioned by immense showers of hot ashes and boiling water; volcanic lightnings struck the more elevated buildings, and slight convulsions of the earth completed their downfall, whilst the great heat partially melted or burnt substances in metal and wood. The penetrating quality of the ashes, which were fine and soft, filled up every building and entered every crevice, thus preserving them with their contents as they stood. The length of time it must have taken to cover the city more than twelve feet in depth, gave sufficient warning to the inhabitants; it is, therefore, reasonable to suppose that but few perished, in proportion to the number that escaped, still hundreds were killed by suffocation, and many by the fall of buildings or volcanic stones, as is apparent by the fractured skulls of those found in the streets. Above four hundred skeletons of unfortunate beings have been found, some in situations peculiarly distressing; but as much remains still to be excavated, the number will no doubt be greatly increased.

Seventeen centuries elapsed, new empires rose and fell, new countries attained greatness and splendour, manners, customs, and habits changed, and the remembrance of the buried but not prostrate city had nearly passed away, although a portion of the great Theatre always remained above ground to mark the spot where Pompeii once stood; when in 1748 some peasants at work in the vineyards on the banks of the Sarno found several objects of curiosity, this naturally led to farther investigation, the authorities became interested, and the city was at length revealed. Exca-

vations have at different periods been carried on with more or less energy, especially by the French under Murat, and a great portion has been restored to light, unfolding stores of knowledge respecting the history, domestic architecture, and accommodations, as well as the economy of public and private life of the ancients, making us more conversant with their habits, manners, virtues and follies, than all the laborious speculations of Antiquarians, or all the books ever written could have done.

The streets are mostly straight and narrow, the widest being scarcely thirty feet across, and there are not many in which two Bigæ, the ancient two-horsed chariot, could have passed, although from the deeply worn ruts, they must have been in constant use. The Via Appia, which crosses the city in its way to Brundisium, is one of the best. They are paved with irregular blocks of lava well joined, having raised footways on either side, composed of pozzolana and small pieces of brick and marble, and have huge stepping stones at the crossings.

The houses are generally small and low, the majority being of one floor only, built round a little open court, from which each apartment was entered, there being no internal communication between them, and it is remarkable that they correspond exactly with the description given by Vitruvius of the Greek houses. The walls are of tufa, lava, or bricks, stuccoed; the ceilings appear to have been arched, and the roofs flat. The houses of Panza, Sallust, Cicero, Diomede, and a few others, whose owners are unknown to fame, were exceptions, being large and commodious, some having second stories, the small staircases leading to them being still perfect; they were, however, only used for the accommodation of the slaves. The rooms are almost without exception very small, especially those for repose; they are mostly without windows or ventilation, there being no fire-places, and some only having an aperture over the low door for the admission of light and air, proving that the occupants were unacquainted with the social comforts of home, and, as may be gathered from the accounts of Roman authors, spent but little time in their dwellings, but for the purposes of eating and sleeping. Where there were windows they appear to have been glazed with thick glass, not very transparent, horn or talc, and to have been furnished with external shutters of wood. On the outsides the houses are generally coloured red, having the names and occupations of their inhabitants painted on them, including magistrates and persons of rank, as well as a number, so that had the stucco remained perfect, the occupant of every one would have been known. The shops are mostly provided with signs, indicating the

trade that was pursued therein: two men carrying an amphora, or vase for wine, for a wine seller; a goat, for the dealer in milk; the twisted serpent, for the disciple of Esculapius; and a boy hoisted on the back of another receiving a flagellation, for a school; several, perhaps lodging-houses, have at the threshold, in black and white mosaic, the hospitable word, "Salve." In many places the walls were covered with proclamations, notices of festivals, gladiatorial shows, sales, &c. Internally the courts and apartments are all paved with mosaics, more or less fine, which remain as perfect as ever they were, in many not a single particle being displaced. The walls are most tastefully decorated on a coat of stucco, sometimes six inches in thickness, and finely polished, the architectural and other ornaments being painted in fresco, whilst the apartments present the most beautiful paintings, both as regards design and execution, although the subjects of many were calculated neither to improve the morals nor the intellects of the inhabitants; the colors are generally as fresh and vivid, and the outline, figure and execution as perfect, as if no long lapse of centuries had intervened between them and the light of day; many of the finest have been removed to the Museum at Naples, &c., but those which remain have suffered less detriment than might have been expected from exposure during the last fifty years.

The public buildings are numerous, spacious and elegant, and afford a striking contrast to the simplicity and diminutiveness of the dwelling houses, the Forum, the Temples, and the Theatres, made the inhabitants independent of home. The pillars of the Temples are formed of bricks stuccoed, and have their bases painted red and polished, some have the flutes and capitals, as well as portions of the frieze, &c., only painted in fresco.

The Baths appear to have been admirably constructed, some for cold water, others for warm or vapour; they are in a fine state of preservation, and present the only perfect specimens of vaulted roofs remaining.

Numerous wells have been found; they are usually surmounted by cylinders of marble, nearly a yard in height, as perfect and as firmly set as when first made, and bearing such impressions of being chafed by the bucket ropes, used in drawing the water, as proves that they must have moved thereon for centuries to produce such deeply indented marks. Numberless, indeed, are the familiar tokens and the most affecting memorials of the lives, occupations, and every day pursuits of the ill fated population. In the Forum, the half-finished columns are seen, as left by the workman's hand, as if he would return on the morrow to resume his

labour. In the baths have been found the strigil, in the theatres the counters of admission, in the halls the chests of treasure, the furniture and the lamps in the saloons, the fragments of the last feast in the Triclina, and the perfumes and rouge of the faded beauty in the Cubicula; loaves of bread were found in the baker's ovens, money in the tills, amphora with wine remained in the cellars, and the marks of the drinking cups were visible on the stone counters; on the walls were notices of exhibitions which were fated never to take place, and the ribald scribbling of the low and vulgar, and in every direction the bones and skeletons of those unfortunates who once moved this minute yet gorgeous machine of luxury and life.

Few persons can view this desolate scene, without, as Sir E. L. Bulwer Lytton says, "feeling a keen desire once more to people those deserted streets, to repair those graceful ruins, to reanimate the bones yet spared, to traverse the gulf of eighteen centuries, and to wake to a second existence—the City of the Dead." Those who have read Sir Edward's classical and elegant work,* will feel an increased interest in the view, from having before them the very scenes he has so accurately and graphically described, and from being able to trace the footsteps of the characters he has so ably and beautifully embodied.

* The Last Days of Pompeii.

Mr. BURFORD feels it his duty to state, as an erroneous impression is entertained by some portion of the Public that the Panoramic Views are a species of scene-painting, coloured in distemper, or other inferior manner, that such is not the case—they being all painted in the finest oil colour and varnish that can be procured, and in the same manner as a gallery picture.

DESCRIPTION OF THE ENGRAVING.

1.—Temple of Jupiter.

Excavated 1817-18, and so named from a colossal head and foot of that deity being found; by some, however, it has been called the Senaculum, or Council Chamber. The building forms an oblong quadrangle, raised on a basement ascended by several steps, and towards the Forum presented a portico of six columns of the Corinthian order, of rather faulty architecture. It has a row of columns on each side the Cella, and to all appearance was an hypæthral or open temple. The Cella appears to have had two rows of columns, one above the other, with a gallery between—the narrow stairs leading to which, is behind three small chambers at the end. The interior of the Cella measures 42 feet by 28 feet 6 inches; the walls were painted in panels and ornamented, red and black being the prevailing colors, and the pavement was marble mosaic. The whole building was of stone and lava, covered with a fine hard cement, and must have been one of the handsomest temples in the city. Amongst the ruins were found a sun-dial, a lamp for twenty-four burners, and more than two hundred lachrymatories.

2.—Pantheon, and Street of Dried Fruits.

A large handsome building, opened in 1820, and so named from twelve pedestals, supposed to have sustained statues of the twelve principal deities, being placed round an altar in the centre. The area of the temple is 150 feet by 90 feet; on the north and west, it is bounded by small shops; on the east, by a little temple or shrine; and on the south, by eleven small cells, of which there appear to have been two stories, the space of the twelfth forming the entrance—these were probably the cells of the priests, and are ten feet by eight feet square. Towards the Forum there are seven shops, believed, from various circumstances, to have been those of money changers. The main entrance is small, and has four pedestals for statues. In the vestibule is an altar and niche for a statue. The opposite end of the interior is divided into three compartments; that in the centre being an œdícula with niches, in which were found statues, either of Nero and Messalina, or Drusus and Libia; on the right was the refectory, in which bones of fish and fowl were found; and on the left, a similar apartment, with an altar in the centre. The paintings on this temple are chiefly historical, and are of first-rate execution. A vast number of coins were found near the entrance. Another theory with respect to this edifice is, that the small temple at the end belonged to the Augustals, and that the large area was used for their sacred banquets.

The Street of Dried Fruits is so named from an inscription, showing that fruits were sold in it, and from the vast quantity of figs, raisins, and preserved fruits in glass vases, found there. The paintings on the houses chiefly represent meat, fowls, and dishes of fruit. Scales, moulds for pastry and bread, and a great number of coins were found in the shops.

4.—Triumphal Arch.

A large arch built with bricks, and faced with slabs of marble fastened on by iron cramps. Although called triumphal, it is more than probable that it was merely the entrance to the court of the Public Granaries and Prison. At the opposite angle of the temple of Jupiter, stand the remains of a very handsome triumphal arch, which has been surmounted by an equestrian figure, for which this appears neither to have been sufficiently large nor strong.

5.—Public Granaries.

A very extensive line of buildings, presumed, from the vicinity of the public measures, to have been granaries. The public measures consist of nine cylindrical holes cut in an oblong block of tufa, five large for grain, and four smaller for wine and oil—the former with slides, the latter with tubes.

6.—Temple of the Augustals.

This temple is considered by some to have been used by the Augustals; by others, it is supposed to have been a temple dedicated to three deities, as each of its three sides has a niche for a statue; a third opinion, and perhaps the most probable, is that it was the *Senaculum*, or Senate House; its spacious area, 83 feet by 60 feet long, being well adapted for such a purpose. It has a fine portico in the Forum, of fluted white marble columns of the Ionic order, ranging with those of the Forum, but taller and larger. On either side, on entering, are niches for statues; and at the opposite extremity, a circular recess for the judge or president. A gallery has evidently surrounded the whole building.

7.—Temple of Quirineus,

Sometimes also called that of Mercury. It stands in a walled area of considerable extent, on an elevated basement, and is approached by a narrow covered vestibule from the Forum. In the centre of the court, in front of the temple, stands an altar of white marble, with an unfinished bas-relief, supposed to represent Cicero sacrificing. The temple itself is not more than fifteen feet square, the walls being of stone with pilasters. The walls of the court are in an unfinished state, and it is supposed the whole was under repair, probably from the effects of the earthquake of 63. Attached are several cells for priests, in which numerous amphoræ, or wine jars, were found. Behind the temple are the remains of another temple, standing in an open area of great extent, which appears to have been dedicated to Venus and Mars; it was surrounded by very high walls, and appears to have been a noble and beautifully ornamented structure. Adjacent is also a large house, which is supposed to have been the residence of the chief of the Augustals.

8.—Great Theatre.

The Great Theatre, in point of architecture, was one of the finest buildings in Pompeii. It is built on the side of a hill, the corridor being the highest part, so that the audience descended to their seats. Its form is that of the ancient Greek and Roman theatres, a half circle—the seats forming an amphitheatre, the base being the stage, and the lowest or level portion, the orchestra; the whole was built of tufa, and was entirely lined with Parian marble. From the circumstance of a portion of this building having always been above ground, its situation was marked, and it became, as it were, a quarry to the neighbouring towns, and has been despoiled of most of its marble. The seat of the chief magistrate, whose curule chair was found, those for the vestals, the patricians, and the plebians, and the gallery at the top for females, are all clearly defined, as are also the various entrances and staircases, and the blocks of marble which supported the framework for the awning, in case of wet or too much sun, as the theatre was an open one. The whole is calculated to have held 5,000 persons. At a short distance is the smaller theatre, to which there is a communication by a covered passage: this was for comic and musical performances, and was roofed. In the immediate neighbourhood of the theatres are several other buildings, adapted to recreation or pleasure—vestibulæ, extensive colonnades—open spaces, having the appearance of gardens—fountains, &c.—a temple dedicated to Hercules, the most ancient Greek building known—the celebrated temple of Isis—and a large building called the soldiers' quarters, in which sixty-three skeletons, and numerous pieces of armour, were found. In the south-eastern angle of the wall is also the amphitheatre, which was capable of affording room for above 20,000 spectators, sitting and standing; but these buildings are entirely hidden from view by the intervening houses.

9.—Portico of Eumachia, and Street of Silversmiths.

The Chrypto Portico was erected, together with the adjoining Chalcidicum, for the use of the fullers, cloth scourers or washers, of Pompeii, by the patriotic and popular priestess, Eumachia, to whom in return, a statue found on the spot was erected by the fraternity. The Crypto Portico and Chalcidicum occupy a space 128 feet by 60, surrounded by a colonnade of white marble pillars, having the remains of marble tables where the goods were exposed for sale, or as some suppose to undergo the process of cleaning in the water, with which they say the centre area was covered. The entrance from the Forum was by a porch formed by 16 pilastres. There was also an entrance to the Chalcidicum from the Street of Silversmiths. The whole was painted, the walls being divided into panels, alternately red and yellow, differently ornamented. Various notices of public festivals were also on them.

The Street of the Silversmiths is so named from the vast number of gold and other ornaments found in the shops. It is one of the best streets yet opened, the houses being built with greater regularity than in any other part of the city. They are well constructed of masonry, ornamented with pilasters, &c., and are much decorated with paintings. This street forms the principal thoroughfare to the theatres and other places of amusement. It was adorned with two very handsome fountains. Several of the houses are very large, and many had, what is rare in Pompeii, an underground floor used as kitchens. At the upper end of this street was found a skeleton, supposed to have been that of a priest of Isis. In his hand he grasped a canvas cloth, not destroyed, in which were upwards of four hundred coins, principally gold and silver: and near him were several small images, vases, and other sacred ornaments, used in the worship of Isis. The roadway in this street is sixteen feet in width, and the footways, on each side, about six feet. It gently slopes downwards from the Forum, and the courses of masonry in the houses, instead of being laid horizontally, run parallel with the slope of the ground.

10.—Pedestals for Statues in the Forum.

The Forum was the great rendezvous of the Pompeians, for business, religion, and pleasure. This vast area, was surrounded on the west, south, and east, by a Grecian Doric colonnade, twelve feet in height, uninterrupted, excepting on the east, where the porticos of some of the buildings came flush with the colonnade, and were of greater height: from the remains of various staircases, there appears to have been a second colonnade or terrace above. The pillars are either of white caserta stone, yellowish tufa, or brick plastered; by the numerous blocks of marble and unfinished pillars found, extensive repairs appear to have been in progress. There were several entrances which were closed at night by iron gates, the remains of which were found in some instances still attached to the piers. The open area was entirely paved with slabs of white marble, and exhibits the remains of many pedestals for statues, some equestrian, which it was the custom to erect in this place to those who merited, or could purchase the distinction; one is inscribed with the name of Sallust, another with that of Pansa, &c. No statues were found, and it presents but little of its former grandeur.

11.—Arch, called a Janus.

A small isolated arch, on which was probably placed the tutelary Deity of the city. Sir W. Gell calls it a Janus, and supposes it to have been to protect a statue beneath; others consider it to have been merely ornamental, or to accommodate persons transacting business.

12.—Street leading to Queen Caroline's Excavation.

A wide open street, nearly parallel with that of the Silversmiths, and leading to the quarter of the theatres. The house formerly called Queen Caroline's, from having been opened in her presence, but subsequently, from obvious

reasons, named the House of Adonis, is a small dwelling of the better class, built in the usual style, well ornamented with various paintings, two of which were very fine, one representing Venus and Adonis, the other Perseus and Andromeda. In a cellar near this house, were discovered the skeletons of some females, with a variety of ornaments in gold and silver, coins, spoons. &c.

13.—Lettere.

A small town, pleasantly situated, and having a very considerable trade.

14 & 15.—Treasury, Record Office, &c.

Three buildings, occupying the whole of the southern side of the Forum, they nearly resemble each other in size and arrangement, they are elevated a few steps above the Forum, and have been highly decorated; they have each a circular recess in the centre for the presiding magistrate, but are otherways without any inscriptions to lead to a certain conclusion. The middle building has been named the Treasury, from a vast number of gold, silver, and copper coins having been found in it, and the others are called the Record Office, and the Curia or Assembly of Magistrates.

16.—Basilica.

The Basilica or Court of Justice, is the largest building yet discovered, it is of oblong form, 220 feet by 80 feet, it is entered from the Forum by a vestibule, having five doorways of masonry, by an ascent of five steps. The roof was supported by a peristyle of twenty-eight large Ionic columns of brick, stuccoed, forming a covered gallery for the suitors or spectators, whilst the centre was open for the admission of light. The Tribunal was at the farthest end, and is considerably elevated, in it the Prætor's throne is still visible. In the open court fronting the tribunal, is a large pedestal, on which stood a colossal statue of some Deity, whom the witnesses invoked in attestation of the truth of their evidence.

17.—Temple of Venus or Bacchus.

A large and handsome building, exhibiting some beautiful remains of its original splendour. It stands in an open area, 150 feet by 75 feet, surrounded by a wall and colonnade, having the priests' apartments at the northern end, opposite the entrance. The walls are painted with vivid colours, principally on a black ground, with landscapes, figures, interiors of rooms, &c.; in the apartment of the priest is a very fine painting of Bacchus and Silenus, which appears to have been removed from some other part and fastened to the wall by iron cramps, indeed the whole temple appears to have suffered much from the earthquake of 63, and to have been under repair, in a style that says little for the good taste of the Pompeians; Grecian entablatures in good taste having been barbarously plastered over and painted, transforming them into a bad Roman style. The Cella stands in the centre of the court, on an elevation of fifteen steps, the floor is paved with fine mosaic, and the walls painted to resemble masonry. In front of the steps stands the great altar, in which are three receptacles for fire, and in which bones of victims were found. There is also a votive column, with a tablet carved in relief on its shaft for the name of the donor; but the inscription had not been completed.

20.—Stabia.

Stabia, a considerable city, was destroyed by the same eruption that buried Pompeii; on its shores the elder Pliny lost his life, having been suffocated by the fall of ashes.

21.—General Championet's Excavation.

So called from having been excavated by General Championet, whilst in command of the French troops in occupation of Naples. Two houses of

small size, with very elegant decorations, the floors being all paved with good mosaics, and the walls adorned with fine paintings of Cupids, flowers, birds, and animals. Beneath were subterranean offices, in which were found the skeletons of four females, with much coin, rings, bracelets, and other ornaments.

22.—Castell-a-Mare.

A town of 10,000 inhabitants, erected on part of the site of ancient Stabia. It is celebrated at the present day for its fine mineral waters, as it was two thousand years back.

23.—Mount Lactarius.

Celebrated for the beauty of its appearance, and for its mild and salubrious temperature, for which it was noted by Galen.

24.—River Sarnus.

The river now runs considerably below the level of Pompeii; in ancient times it appears to have supplied the baths, fountains and dwellings of the city, by means of subterranean canals and leaden pipes. The water for drinking and culinary purposes was derived from wells, some of great depth. In one, which was 116 feet deep, there was 15 feet of water, of a brackish flavour, which Sir W. Gell thinks might have been there ever since the destruction.

25.—Vico.

A pleasantly situated small town, for a long period the residence of Neapolitan royalty.

26.—Sorrento.

A promontory, closing the bay of Naples on the south-west; it was called Syrentum by the ancients, from the exquisite beauty of its scenery. The town is very ancient, and has suffered severely at different times from earthquakes. It was the birth-place of Tasso.

27.—Rivegliano.

A rock in the sea, near the entrance of the gulf, the ancient Hercules Petra, or Rocks of Hercules.

29.—Island of Capri.

The ancient island of Capræ, a picturesque mass of calcareous rock, nine miles in circumference, at the entrance of the bay, celebrated from having been the residence of the Emperor Tiberius, and the scene of his infamous depravities.

31.—Island of Ischia.

The ancient Pithecusa, called by the Romans, Aenaria and Inarime. The mountain is the crater of an extinguished volcano, and is celebrated for its fertility.

32.—Procida, and Bay of Naples.

Another island, having the appearance of having at one time been a portion of Ischia, it is very fertile, and is celebrated as the birth-place of the famous John of Procida, the promoter of the Sicilian vespers.

36.—Cape Misenum.

A promontory, dividing the gulf of Pozzuoli from that of Baia, on which formerly stood the town of Miseus, celebrated by Virgil. It possessed a fine harbour, in which was the fleet commanded by the elder Pliny at the time of the eruption.

38.—Heights of Pausilippo.

A celebrated mountain, forming almost all the western side of the bay, and declining towards the sea. Through it is an artificial passage called the grotto, and near its summit the tomb of Virgil.

40.—Camaldoli.

Mountains so called from convents of Monks of the Camaldoli order having been erected on them, now in ruins.

42.—Bosca tre Case.

A small town, near which is one of those minor cones of the mountain, which sent forth a copious stream of lava in the last century.

44.—Street of Tombs.

The chief approach to the city from Rome was by the celebrated Appian way, called the queen of roads; at Sinuessa it threw off a branch, called the Domitian way, to Pompeii and Herculaneum. The road enters the city through the Street of Tombs, by the Herculaneum Gate; and is, for more than two hundred yards, lined on both sides with tombs in excellent preservation, with the inscriptions perfectly legible, and the whole looking as fresh as if only a few months erected. Some of these sepulchres are very large, and present great variety, both in shape and construction. In this street, in the midst of the tombs, stands one of the largest houses yet excavated, that of Marcus Arrius Diomede; it contains a great number of rooms, baths, garden, and vast cellarage, filled with amphoræ or wine jars. Near the gate was found a skeleton, presumed to be Diomede himself, with a key in his hand, and a bag containing gold ornaments and money; behind was another, said to have been a slave, with several vases of silver and bronze. In the cellars were found seventeen skeletons, probably those of the mistress and her attendants, who had there sought refuge—one being adorned with various ornaments of gold and jewellery.

45.—Herculaneum Gate.

This gate, although the principal entrance from Naples, is neither large nor imposing, nor remarkable for its design or execution. It consists of an opening for carriages, with smaller archways, on each side, for pedestrians. It is of brick, faced with stucco, on which many inscriptions and ordinances are visible, and contrasts badly with the pure white marble of the tombs, by which it is surrounded. At the gate is a stone sentry box, in which was found the skeleton of the soldier on duty, whose spear and helmet have been preserved. Outside the gate is a large semicircular roofed seat of stone, in which were found the skeleton of a mother, with her infant in her arms, and two other children near her: several gold rings, and ear-rings set with pearls, bespeak her to have been a person of distinction.

46.—Inn.

Augustus established on the consular roads, stations resembling post-houses: as Pompeii was a station, it is conjectured this was the inn. Chequers still remain painted on the door posts, and three carts with light wheels, bones of horses, and amphoræ for wine, have been found.

47.—Part of the City Walls, and House of Sallust.

Pompeii appears to have been fortified on three sides, the side towards the sea being left open. The walls were double, and about 25 feet in height; the intermediate space, about 14 feet in width, formed the broad platform of the ancients. In some parts, they are composed of smooth blocks of stone and lava, beautifully joined, apparently without cement, and are evidently of great age; in others, they are ill built of rough stone, hastily put together, perhaps after the earthquake; they are strengthened, at intervals, by twelve low square towers

of more recent construction. There are six gates, all plain structures of brick, stuccoed.

The House of Sallust was cleared in 1809. It stands on an area 40 yards each way, and is surrounded on three sides by shops: from an inscription on the wall, it appears to have belonged to Caius Sallust. Although not one of the largest of the houses of Pompeii, it yields to none in the beauty of its decorations. The general arrangement differs very little from the houses already described, excepting that the inner court has no colonnade, the walls being painted to represent a garden, filled with blooming flowers and trees; and there being on one side of the atrium, but carefully detached from the rest of the house, a suite of apartments called the *venereum*, in which the strictest privacy, accompanied by the greatest elegance, has been studied. Near these rooms were found four skeletons, presumed to be those of the mistress and her three slaves, together with vases in gold, silver, &c.

48.—Herculaneum Street.

A good street, in which are many very handsome houses, especially on the western side, where, being built on the declivity of the rock, although they present but one story to the street, they have two or three below, opening behind. Here, as in many other streets in Pompeii, the wheels of the ancient chariots have cut deep ruts in the lava pavement, which affords proof that the space between the wheels was about four feet.

49.—Fountain.

The sculpture on this fountain represents an eagle carrying off a hare in his beak—an allegory, Sir W. Gell imagines, purporting that the law would punish those who injured a work of such public utility as a fountain.

50.—Baker's Shop.

The larger houses of Pompeii, are usually surrounded on two or three sides by small shops, one of which was mostly kept by the proprietor himself, for the sale of the extra produce of his farm or gardens. The baker's shop here seen, is one in front of the house of Panza, the oven, the mills for grinding corn, and baked loaves of bread were found in it. A second was a *Thermopolium*, or shop for the sale of hot drinks, earthen jars being fixed in the marble counter for their reception.

51.—Panza's Kitchen.

In the kitchen of Panza's house, the stoves, such as are used in the present day for charcoal, were found perfect, and many curious and useful utensils for cooking were discovered. On the wall was a painting, representing the worship paid to the *Lares*, who presided over the cooking, having on each side many different articles of food—a ham, a string of small fish, &c.

53.—Houses of Panza, and the Dramatic Poet.

The houses of Pompeii are nearly all built on one plan, differing only in the size, and number of the apartments, and the style of decoration; the description of one will therefore nearly suffice for the whole. The present one, called by the title of *Pansas*, from his name being inscribed on the doors, is one of the most remarkable for extent and regularity of plan, in the city, and evidently belonged to a person of consideration, perhaps a descendant of Panza, so often mentioned by Cicero in his letters from his *Pompeianum*. The house and garden occupies a space of 300 feet by 100 feet. The door from the street leads through a neat vestibule between the small shops, into the Atrium; a marble hall nearly square, with a fountain of water in the centre, having right and left several small apartments for the use of guests, also recesses for seats; decorations of all kinds were profusely lavished on this, the public portion of the house—frescos, paintings, mosaic statues, &c.—a vast deal of ornament in

a very small space. A wide open tablinum, opposite the entrance, conducts to the peristyle, or private portion, and here, in small houses, the mansion ended. The peristyle is a handsome, open, oblong court, surrounded by a colonnade, with a fountain in the centre; on one side are four sleeping-rooms, small and dark, and the kitchen; the triclinium or banquetting room, the library, and a reception or drawing room are opposite; at the end are the tablinum or picture gallery, the winter triclinium over the stove, and other small apartments, the uses of which are unknown; also a wide passage leading into the portico of the garden, which was very small, but was ornamented with a fountain, statues, and also a little fane or chapel, dedicated to the Penates. It will thus be seen, that in the better class of houses, the principal apartments were all on the ground floor. There are however in this, the remains of some very small staircases, which conducted to rooms above. The whole was profusely ornamented with mosaics, frescos, paintings, and sculpture.

To the right of this house, stands that of the Dramatic Poet, opened in 1825. One of the most beautifully decorated of any yet discovered. It is of small size compared with many others, but it has excited universal admiration from the number and beauty of its decorations. At the entrance is a mosaic, representing a black dog with white spots, and an inscription of "Cave Canem," beware of the dog. The Atrium, Tablinum, and Triclinium, were all richly ornamented and filled with paintings, most of which have been removed to Naples. Amongst them were the marriage of Peleus and Thetis, Theseus and Ariadne, and the parting of Achilles and Briseis, one of the finest paintings yet discovered, being equal to the works of a much later period. A large painting, representing an author reading a work to his friends, and a mosaic, of a scene from a play, have caused the house to be called the Dramatic Poet's. In a portion of the building, and evidently fallen from the floor above, were numerous articles of female jewellery, and the various necessities of a lady's toilette.

57.—Shops.

The shops both in form and situation, bear a marked resemblance to the shops of Italy in the present day, they are built round the large houses, and consist of one room entirely open in front, excepting a low marble sill or counter, and were closed at night by shutters; a small terra-cotta relief usually designates the trade carried on.

59.—Prison.

The state prison, in which the skeletons of two unfortunate prisoners were found, strongly manacled.

61.—Street of Mercuries, with the Houses of the Quæstor, the Nereids, the Meleager, and Zephyrus and Flora.

One of the widest in Pompeii, being thirty feet across; it has been named from a fountain and numerous paintings of Mercury found, but from its width, the size of the houses, and the triumphal arches, there is no doubt it was the Via Sacra, or Popidiana.

THE HOUSE OF THE QUÆSTOR.—The extent and apparent consequence of this house, which is sometimes called that of the Dioscuri, from a painting of Castor and Pollox in the vestibule, leads to the conclusion that it belonged to the Quæstor or some other great officer, an opinion strengthened by there being found two large treasure chests, of curious construction and richly ornamented, in which there remained various gold and silver coins. The house has two kitchens, a coach-house and stable, and upwards of thirty apartments of different sizes on the ground floor, with three open courts and fountains; and the decorations exceed in ornament, subject, and brilliancy of colour, any yet discovered.

THE HOUSE OF THE NEREIDS, excavated in 1831, may rank with any for the richness of its marbles, mosaics, and pictures. It appears to have been one of the latest erected, and unquestionably belonged to a person of great riches and taste. The triclinium is of magnificent dimensions, and the peristyle is the

largest and richest of any yet found. A dark red plinth surrounds most of the apartments, on which are painted Nereids reposing on sea-lions, and other marine monsters.

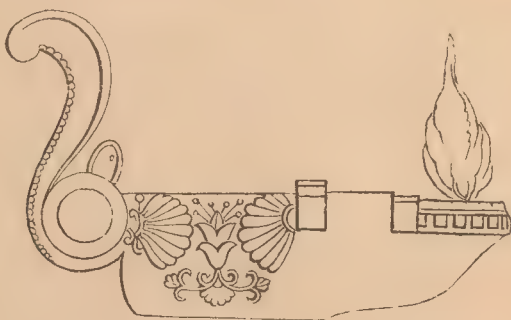
THE HOUSE OF ZEPHIRUS AND FLORA, so called from a painting of the marriage of Zephir and Flora, is one of the largest in Pompeii; it occupies nearly one side of the street, and was more lofty than any other house. Other paintings have caused portions of it to be named the house of Ceres, and of the Bacchante.

64.—Baths.

Opened in 1824, and found in admirable preservation, the roofs being entire; they are spacious, well arranged, and are decorated in excellent taste. The arrangement of the apartment is the same as in all Roman Baths; the entrance from the street was into a court sixty feet in length, then came the vestibule, the exedra or waiting room, apartment for undressing called frigidarium, in which was a window of good plate glass, slightly ground, another called the tepidarium, and lastly the caldarium or hot bath, and the piscina or cold, together with furnaces, &c. There were two baths, one circular with seats round it, the other oblong, all of marble; also a marble basin eight feet in diameter, with the name of the donor and its cost, inscribed in bronze letters. Although the Thermæ were rather for the poorer citizens, the rich having baths in their houses, yet crowds of all ranks flocked to them as a favourite place for conversation, and notices of shows, games, &c., were inscribed on the walls. Several bronze seats, strigils, and other utensils, together with the sword and money-box of the porter, and numerous lamps were found. The women's baths which join are similarly arranged, but are somewhat smaller.

65.—Temple of Fortune.

One of the best executed buildings in the Roman style now remaining, doubly interesting from having been erected by Marcus Tullius, a descendant of the immortal Cicero, or perhaps even the great orator himself. The temple is small, stands on a platform, considerably raised from the street, and was covered inside and out with marble. The statue of the goddess was not found, but one bearing a strong resemblance to Cicero, was dug from the ruins. This Temple stands in the Street of Fortune, evidently one of the leading streets of Pompeii; it is terminated by a triumphal arch, on which had been an equestrian statue, from the fragments found, supposed to have been Augustus. In this street many skeletons were found, one in the act of escaping from a window, with a small saucepan and plate of silver, and sixty coins. A vast number of bronzes, lamps, glass bottles, drinking glasses, plates, &c., were also found.



A POMPEIAN LAMP.

